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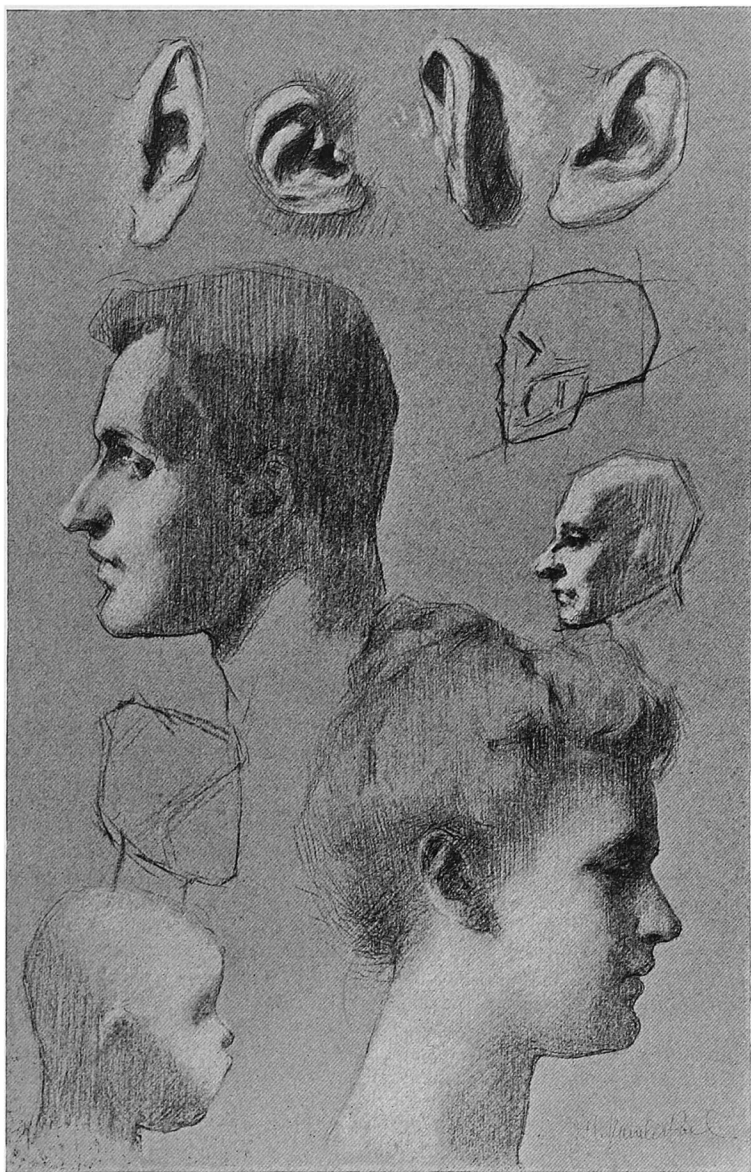


PLATE VII
THE HEAD
BY J. H. VANDERPOEL

THE HEAD

In foreshortening the ear, the head leaning forward, back, or to one side, be careful that its true relation to the head be maintained. The double curve manifest in the back view is particularly graceful, as is its attachment to the head. We will now leave the component parts of the head and take up its construction as a whole. This will comprise the study of the planes that launch it and give it substance. A pupil must learn early in the study of drawing to appreciate mentally all the planes of the head that encompass it, though to the physical eye only three of its surfaces are visible. This will enable the student the more readily to appreciate the three essentials that characterize a strong drawing: First, the carriage of the head or its action; second, its construction, and third, the character and personality of the sitter. With a fine appreciation of these three requirements, accompanied by simplicity of expression through a practiced hand, the student is well on the way to make a strong draughtsman. The head is composed of six planes, five of which are free, while the sixth, the under surface, is interrupted by the entrance into it of the neck, leaving the under surface of the jaw as the only part of this plane visible. The other surfaces comprise the face or front plane, the back, the top of the head, and its two sides; the latter, notably, are the only ones that are symmetrical. To fully realize the existence of these planes, take up a skull and with a bit of chalk mark the detachment of these surfaces, irrespective of the subtle curvature in the planes of the head, which seems so confusing at first; they have their termination, and can in the manner described be readily placed. In taking up the profile of the head (plate VII.) each plane is subdivided into two minor planes; in so doing we locate the greater length, from chin diagonally across it to the angle that separates the upper plane from the back of the head, and its greatest breadth, from brow to fullest part of the back. The latter division marks the separation of the upper from the lower part of the head, each portion in its ascent and descent decreasing in width to its termination. The upper portion is shorter in the front of the head, while the lower part is shorter in the back, for the reason that the back of the skull is much shorter than the facial plane, the back of the neck reaching much higher into the head than its opposite plane in connecting with the jaws.

In order that the planes and their boundaries may be more readily understood in these constructive drawings of the human head and figure, light and shadow, in simple tones, are generally used; in so doing the third dimension becomes self-evident, and keeps the student mindful of it. Note (plate VII.) the reversal of effect in the male and female head; in each case the angle separating the face from the side of the head is evidenced, though the depth of the one is in shadow, and the other in light.

J. H. VANDERPOEL.